

EMIGRE

Design Department

THE
MAGAZINE
THAT
IGNORES
BOUNDARIES

PRICE:
\$7.95

Cranbrook

graphic

 design

Change *special*



ISSUE

Dutch

Several Designers

TRANSFER

Position

Cranbrook Academy of Art



AIR-MAIL DELIVERY

Design Department

This issue

of *Emigre Magazine* is devoted to the exchange and transfer of culture expressed visually and verbally by CRANBROOK ACADEMY OF ART design students and several DUTCH designers. The project began when *Emigre* publisher, Rudy Van der Laan, asked us to conceptualize and design an issue of *Emigre Magazine* focusing our attention on graphic design and the exchange between the CRANBROOK ACADEMY OF ART DESIGN DEPARTMENT and several DUTCH design groups including STUDIO DUMBAR, DEN HAAG, and HARD WERKEN, Rotterdam. Individual Dutch designers from PHILIPS CORPORATE INDUSTRIAL DESIGN, Eindhoven, TOTAL DESIGN, Amsterdam and VORM Vrij, Amsterdam, also contributed to the project. The following are individual proposals and design solutions which all deal with cultural and cross-cultural stereotypes, experiences, and expectations. Each Cranbrook Design student proposed a design problem to individual Dutch designers. The proposals were directed toward individual interpretation and/or expression of the designer's particular culture. Cranbrook Design students responded to their own proposals as well. The ongoing exchange that takes place between CRANBROOK design students,

Dutch design studios and Dutch visiting artists has been an enriching and inspiring experience for everyone involved. Among Dutch visiting artists to Cranbrook are GERT DUMBAR, Studio Dumbarr; REX VERHEIJEN, Hard Werken, Professor R. D. OENEMA of the PTT; and ANTON BUIKE. Design students from CRANBROOK ACADEMY OF ART participate yearly in internships with STUDIO DUMBAR and most recently with PHILIPS, TOTAL DESIGN and VORM Vrij. The exchange exceeds beyond graphic design, as many lasting friendships and professional relationships have developed over the years. More importantly, it has been the cultural exchange that has had the most profound effect on each individual. In understanding culture we must compare cultures. In describing our own cultures, we learn about other cultures. In discussing the differences or similarities between cultures, we define our own culture.

This exchange between CRANBROOK designers and Dutch designers manifests itself here in a variety of forms, attitudes and philosophies. The exchange becomes a comparison as it exists here in print, documenting time, place, the individual and We would like to thank all of the participants, Esther Vermeir, Helene Bergmans cultural identity.

and Vincent van Baar of Studio Dumas, Rick Vermeulen and Laura Gensinger of

Hugo Wassen, Harry Aertens of PHILIPS, René Deblan of AMSTERDAM, Lisa Anderson,

Andrew Blaauw, Arch Garland, Allen Hori, Danice Kozel, Susan Lally, Tamar

Rosenthal, Scott Santoro, and Scott Zukowski of CRANBROOK ACADEMY OF ART DESIGN

Department, Vincent van Baar, Eric van Casteren, Bart de Groot, Gerard van

Leyden, Max Kuisman, Tien Mulder, Ron van Roon, and Michel van der Sande

from THE NETHERLANDS and Edward Fella, Jeffrey Keedy, Ed MacDonald, William

Santoro, Lucille Tanakaas and Rudy Van der Laan from the UNITED STATES for their responses to the post cards; and Jan Janscoart and Ed MacDonald, CRANBROOK

ACADEMY OF ART graduates who participated in internships in THE NETHERLANDS; Katharine McCoy, Co-Chairman, CRANBROOK ACADEMY OF ART Design Department, for her

guidance and support; and a special thank you to Rudy Van der Laan for his

interest and confidence in our work and for allowing us the opportunity to

develop this issue of *Emigre*.

(10:31 PM / STATION 730, HAL)

(10:32 PM / STATION 730, LIZ)

(10:33 PM / STATION 730, HAL)

of *ah* stuff

(10:35 PM / STATION 790, LIZ)

(10:21 PM / STATION 730, HAL.) ...the current issue of TV news is an article in which you charges that TV news coverage is on a low level of life becoming a party line after another. That all of this is neither cutting its journalism. With that perspective we welcome Liz Latrada. You're quite outspoken

A horizontal strip of five small, square, black and white photographs. From left to right: 1. A view of a city street with buildings and a car. 2. A close-up of a person's face, possibly a woman, looking towards the camera. 3. A view of a city street with buildings and a car. 4. A view of a city street with buildings and a car. 5. A view of a city street with buildings and a car.

(10:30 PM / STATION 730-112) seen them they get off the

(STATION 106) ... guys they were 4 in the car, I was like, well, going to get stuck out in the rain. Don't wait for something good to happen make it...
(STATION 107) ... and you really know we're glad to see you in this crazy world...

THE **WORLD'S** **LARGEST** **EXHIBITION**

(LIZ) Especially in the last week from some student centers here who is major in communication and on I usually have three books, once a week

fine but form isn't good without substance. What's happened in the educational system in this country but it's really been my fault. 2 books on the best seller list are telling everybody about this. That shows up on television, our main tool of mass appeal. If you have money in the highest levels you can make

network journalism as well. One of the three presidents of (ITAL) is certainly isn't and the unfortunate fact I think, at

ITALY I don't know exactly how one goes about to address it, but I think it is a very important issue. I think that the schools themselves are responsible for the problem. It is not the parents' fault. It is the schools' fault to make it worse.

...and what I wrote in my guidebook, is I've kind of been... established is the fifth estate, the fifth estate is a truly, a group of... a body of power that has nothing to do with the rain and... feel responsible for the... thinking about whether

do you get the impression that they feel that the

STATION 90.9 I want to drive a Honda everday. I want to

1224) (Guest) I finally emerged while he was gone. (Show hair) The cock is the same. (Show hair) I don't know if it has been through slot.

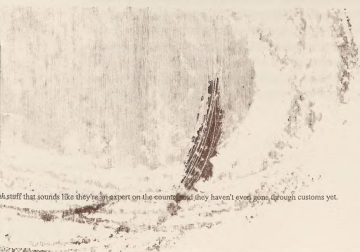
(10:42 PM / STATION 7.0, 15.0) ... all you do is you send in a tape and it doesn't matter who wrote it or who produced it ... the sum and substance of your work.

map of Europe, certainly not a blank map.



5 55 311 4742 11 1

lane and the first thing they



stuff that sounds like they're an expert on the counts and they haven't even gone through customs yet.



ROTTERDAM, HOLLAND

...Dis ist veronica newradio Dis ist veronica newradio dis ist the news in the
 oftelling ta radio uen it tuelour ist on half uur dist ist veronica newradio it
 ist half sieze. kaheuy mata quander munter and quander ropepassy here ist the
 newz offisit. The soviet ist overrake offering mounte kin marker under rain de s
 s trainket des stargen air en dansloot ett chezoovokayet that ist mark larconair
 stop ant met quartz that ist the marlderly that ist the mark ley rata ralling rater
 looks for america surrmount mic truk en met troumount ya vell mont true en
 trocka my neats truckalle veat. My neats co mount de steair come near est on
 kingst autocon far scrain maximale fifen fiveeven dree thousand guilder et dair
 dree thousand guilder mere dans de minskey tone do meat but stay hotta ear de
 platta end de latta comment net too stemming tray autos from the too thousand
 guilder. Anti stoffer habinate fratta neat baleinent neats haulte. If ist the neat
 auto splutlet that sells not ford en ent en brout en route auto bracken zacka en suri
 name est en bray ka anc neat vo its sur neat mount not tee now that the raking
 mate howlden may de court de nederlands under rather pattey braten borter
 turzonder la men... ..der um brunt in an hotel in bill hair un ski hill mount hort
 parage ive en met tray nederlands en frow emmet naven met comin tray neder-
 lands het hata ca zummer het fur unstunt upten neunt and unter neon mupt half
 fear en het under cam orzat en hotel dat team nederlanders das de naver de
 morneau in dear nederland trook ceat ander dunk aine craft. Des sixteen
 december et nexten octen tocter met brun neunt dan chef defensy stuff tray en
 fifta yar in nocka gerrard houser met pra shewn hout chef defency staff met the
 millatair et de nederlands... ..been ziner hof en been neaner met tray cent en
 prise en hok de prise for desil end apital halennous kezeig for like helter pour de
 mat helden for de dollars cores... .. couldn't face another song and your voice... in my mind
 confusion and now the radio my minds your your a video because your memories are revived in my soul
 now the radio reveals where my love shows my mind goes back to all the good times I recall what o my
 god please take me after the midnight what o my god on the midnight radio radio don't want your love
 ov ov ov anymore don't want your kiss is is is anymore i'm in the mood i'm in the mood i'm in the mood
 to dance ho ho ho dance yeah lets dance com mon lets dance i'm in the mood so baby lets dance ho
 ho dance baby lets dance com mon lets dance i feel the mood to take a change ho ho dance yeah lets
 dance coom mon lets dance o o o lets dance do da do da do da do lets dance yeah lets dance can't
 you hear the music baby dance i like to dance because it clears my mind lets all your fears stay far behind
 stay near i need protection you tried it once it was a real good start we don't have to do it over you know
 you're part please don't look in every direction 1. 2. 3. there you go it isn't really easy but i told you so be
 free from traveling sorrow 1. 2. 3. see your learning fast you're looking pretty in your sunday best don't
 worry about tomorrow. 1. 2. 3. there you go it isn't really easy 1. 2. 3. your learning rast don't worry about

Reiner Veimer, Radio Director
WELCOME TO HOLLAND



land

— e m m e n

WELCOME

TO



HOLLAND

Wooden Shoe Factory

...and many authentic wooden shoe factories in the Netherlands. The first was founded in 1840 in the Dutch Village. This is one of the oldest and largest of its kind in the Netherlands. It is a museum, an amusement park and a shop. It is a place where you can see the whole process of making wooden shoes. The shop is part of the factory and the factory is part of the village. The shop is a place where you can buy wooden shoes. The factory is a place where you can see the whole process of making wooden shoes. The village is a place where you can see the whole process of making wooden shoes.

Dutch Village

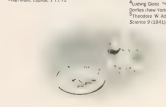
The Dutch Village is a place where you can see the whole process of making wooden shoes. It is a museum, an amusement park and a shop. It is a place where you can see the whole process of making wooden shoes. The shop is part of the factory and the factory is part of the village. The shop is a place where you can buy wooden shoes. The factory is a place where you can see the whole process of making wooden shoes. The village is a place where you can see the whole process of making wooden shoes.

...and many authentic wooden shoe factories in the Netherlands. The first was founded in 1840 in the Dutch Village. This is one of the oldest and largest of its kind in the Netherlands. It is a museum, an amusement park and a shop. It is a place where you can see the whole process of making wooden shoes. The shop is part of the factory and the factory is part of the village. The shop is a place where you can buy wooden shoes. The factory is a place where you can see the whole process of making wooden shoes. The village is a place where you can see the whole process of making wooden shoes.



"The social character of men's labor appears to them as an objective character stamped upon the product of that labor: the attribute of commodity. There it is a definite social relation between men, that assumes, in their eyes, the fantastic form of a relation between things. In the re-developed regions of the religious world, creations of the human mind appear as independent beings endowed with life, entering into relation both with one another and the human race. So it is with the products of men's hands. "This I call fetishism which attaches itself to the products of labor..." producing "material relations between persons and social relations between things." He says that image behind the concept of ideology and commodity is like a camera obscura. A machine, thought to produce highly realistic replicas of the visible world, projects shadows: inverted, insubstantial phantoms in darkness. The whole process of production and consumption of mass(pseudo) culture may be an all too human readiness for self deception.

Reel Man, Capital, 1: 71-72



Democracy offers freedom to acquire and consume. More consumers in turn create a need for mass commercial entertainment. From the existentialist point of view, man as modern tourist has a prominent component Pascal's term 'divertissement,' a fundamental element of our existence. It is an escape from the real 'condition d'être' with its factual instability supplanting life with difficulties such as anxiety, boredom or worry.⁴

An organized system of mass movement, where leisure is pre-patterned as are traveling conditions, modern tourism levels out the psychographic state of travelers. It evokes confidence in the unfamiliar aspects of travel. Compared to the adventurer, who looks for things that are strange, challenging and difficult to assimilate,

a so predisposed tourist has expectations based more or less on precise stereotypes

He is certainly not in search of the utterly unknown. The 'attractions' of the place he is visiting have been accurately described to him by a brochure or his travel agent, so he knows fairly well where he will aim his camera

The demands of numerous consumers induce production with great rapidity. Large quantities of less perfect commodities and reproductions flood the marketplace. A popular acquisition of tourists is the souvenir, a memory token

The only dimension of time lying peacefully in the past, with its great atmospheric resonance when viewed from the emotional point of view. The past is trapped within the iconic value of the souvenir as the roar of the ocean is imprisoned within a single seashell. How may we see the symbolic value transferred in different forms, materials, and at different sizes and time scaled in entirely different media?

"People want to have fun. A fully concentrated and conscious experience of art is possible only to those whose lives do not put such a strain on them that in their spare

time they want relief from both boredom and effort, simultaneously."⁵

De Zwann. What happens when an object is displaced from its original purpose, place and time. Does its 'authenticity' in a material sense provide that the values and meanings these embodied in the days of its creation can be interpreted in the same way by those who experience it with a totally different understanding. Does that object still truly reflect Dutch 'tradition' or has its identity now become one facet of our own consumer culture? Perhaps our consciousness is a mirror onto which images of reality are projected. Or is it more aptly true that forms in the world around us are reflections of our own prior consciousness.

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Images: Images from various sources

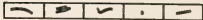


12
 Prince Bernhard Said Come
 THE MINUTEMEN ARE TOO GIANTIC

1955 (1954)



real size



THE MINIATURE

THE MINIATURE, AS A REDUCTION OF AN OBJECT
FROM FULL SCALE, IS A PRODUCT OF CULTURE

RATHER THAN NATURE. THE MINIATURE CAN BE
LIKENED TO THE TABLEAU VIVANT OF THE THEATER,
FREEZING ACTIVITY FOR EXAMINATION OF THE
FINEST DETAILS. COMPREHENSION OF THE MINIATURE
TAKES PLACE WITHIN A TOTALITY OF PERCEPTION.

THE MINIATURE IS VIEWED AS A COMPLETE ENTITY,
AN AUTONOMOUS WHOLE. THE MEASURE OF THE MINIATURE

IS THE SCALE OF THE HAND. THE HAND ACTS AS A LANDSCAPE
FOR THE MINIATURE AT THE POINT OF ITS CONSUMPTION.

IN ADDITION, THE MINIATURE ESTABLISHES A WORLD OF

BALANCE AND ORDER - THE DOULHOUSE, WHILE THE HAND IS THE BODY'S MEASURE FOR THE CONCEPT OF THE MINIATURE, THE BODY'S





Madurodam

is the miniature composite Dutch city which compresses both time and space at 1:25th scale. The scale model

and the souvenir are two forms of possessing the unpurch





Centered

along the highway, American giganticism
operates in conjunction with the automobile
in the form of roadside icons and billboards.



MONUMENTAL

"NOW
AND
LORD



BASIC RELATIONSHIP TO THE GIGANTIC IS THE GIGANTIC. TRADITIONALLY, FOLKLORE OF GIGANTICISM IS PLACED

IN THE CONTEXT OF NATURE RATHER THAN CULTURE. THE GIGANTIC IS NOT

TOTALLY COMPREHENSIBLE TO THE VIEWER. THE GIGANTIC'S FAILURE TO BE

COMPREHENDED LIKENS IT TO A WORLD OF CHAOS AND DISORDER, A WORLD

BEYOND CONTROL. PREINDUSTRIAL GIGANTICISM IS BORN

POSTINDUSTRIAL GIGANTICISM IS THE MANIFESTATION

THE BASIC RELATIONSHIP BETWEEN THE MINIATURE AND THE GIGANTIC IS THE SCALE



OF THE HUMAN BODY. BOTH EXTREMES OF SCALE FIND THEIR LOCUS IN HUMAN VISION.

AND THE GIGANTIC

THE MINIATURE TESTS OUR LIMITS OF PERCEIVING THE UNUSUAL IN THE QUALITY FOR PRECISE DETAIL

THE GIGANTIC, BEING TOO LARGE TO BE SEEN AT ONCE, DEMANDS THE EYE IS FOR A VIEW AT ITS PERIPHERY

Franklin Academy of Art

(m'o grā)

DIGITAL TYPE SETTING AND DESIGN

THE DIGITAL TYPEFACES
USED IN THIS ISSUE WERE
SPECIALLY DESIGNED FOR
USE BY EMIGRE. GIVE US A
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Post-
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EMIGRE #11, SPECIAL MACINTOSH ISSUE!

AVAILABLE SPRING 1989.

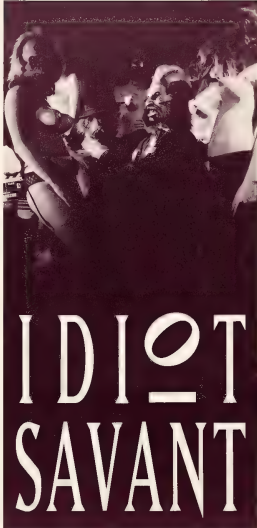


**HARD
WERKEN**
L.A. Desk

**Furniture
Design**

**Environ-
mental
Design**

**Graphic
Design**



IDIOT SAVANT

*There's a madman loose in
American cinema*

(that surrealist short film)

*Karl Krogstad now shooting Idiot Savant
in Seattle*

Produced with the facilities at Krogstad Studios.
P.O. Box 95200, Seattle, WA 98145

The Netherlands

(1990-1991)

You have been supplied with a copy of the

your copy of the book.

It is a collaboration between

I would like to thank the Dutch Ministry of Education and Science for their collection of Dutch art and design from 1945 to 1990. Your participation in this project is a great pleasure.

The juxtaposition of
what happens when one culture

CE McBRIDE

Illustrations: Illustrations of the design process, including a calendar page, a calendar page, and a calendar page.



"Writing about the Holland business is very difficult because so much went on there. So much was learned (and unlearned). Holland, like Atlanta, is under the sea and similarly full of myths. Not all of them are true, some ignored, and I have no wish to separate the actual from the fantastic. The year I was there was actually fantastic. Many thanks are due to Studio Durbur, the Rage Team and the sea." *— E.M.*



"The current Dutch design scene reminds me of a birthday party thrown for a ten year old. It is full of surprises, humor, and good wishes. The designers are all very excited about giving their audience 'something special.' One of the reasons for this enthusiasm is



the encouraging social context in which designers function. The design community is supported in their efforts to reflect a humorous spirit that is Holland. Designers are rich with personal expression and celebration.

Illustrations: Illustrations of the design process, including a calendar page, a calendar page, and a calendar page.

Y L I U N I S T A N J



PIECES MIXED WITH AND WITH
DE ONDERDELEN Z

PIECES NUMBERED WITH AND WITHOUT LETTERS
Used Principally on Engine Two-Horse Wheel Drills

Number	Price	Description	Qty.
237NB	\$ 0 30	Half of receiver or hopper spout for fertilizer drills, for ribbon conductors.....	8
237OB	30	Half of receiver or hopper spout for fertilizer drills, for ribbon conductors.....	8
237NB	70	Including 237OB receiver or hopper spout, complete with bolt, for fertilizer drills, for ribbon conductors.....	8
237GR	30	Half of receiver or hopper spout for single run feed (foreign).....	8
237GL	90	Half of receiver or hopper spout for single run feed (foreign).....	8
237GR	90	Including 237GL receiver or hopper spout, complete, for single run feed (foreign).....	7
243A	25	Gear for agitator rod.....	7
246B	30	Square shaft box (foreign).....	3
247D	75	Right box bracket (foreign).....	3
248BB	75	Left box bracket (foreign).....	3
251	50	Intermediate gear.....	7
253F	30	Right agitator rod box for fertilizer drill.....	8
253F	1 35	Including 255C, 256A and 261A. Right agitator rod box complete.....	4
254D	25	Left agitator rod box for fertilizer drill.....	7
254D	45	Including 255F. Left agitator rod box complete.....	7
255C	30	Agitator rod gear.....	7
256B	25	Square shaft gear for agitator.....	7
258	30	Change gear, 16 cogs.....	7
259	15	Rocking ring, malleable.....	7
259X	20	Change gear, 18 cogs.....	7
260	25	Change gear, 20 cogs.....	7
261	30	Change gear, 22 cogs.....	7
262	30	Change gear, 24 cogs.....	7
263	30	Change gear, 26 cogs.....	7
264	30	Change gear, 28 cogs.....	7
265	30	Change gear, 30 cogs.....	7
266	30	Change gear, 32 cogs.....	7
267	50	Square shaft gear, 30 cogs.....	7
268	50	Square shaft gear, 32 cogs.....	7
269	60	Square shaft gear, 40 cogs.....	7
270	60	Square shaft gear, 44 cogs.....	7
271	75	Square shaft gear, 48 cogs.....	7
272	75	Square shaft gear, 50 cogs.....	7
273	25	See like with 270.....	7
274	20	Gear change malleable.....	8
275	20	Gear change malleable for fertilizer.....	8
276	60	32 and 27 cog gear.....	7
281FF	75	Left hopper bracket for fertilizer drill.....	3
282C	75	Right hopper bracket for fertilizer drill.....	3
283C	10	Right roller wheel.....	3
284C	10	Left roller wheel.....	3
287A	30	Right roller wheel.....	3
288	10	Left roller wheel.....	3
290A	75	Gear housing.....	3
295A	1 50	Gear housing.....	3
296A	30	Right roll box, malleable.....	6
296B	30	Right roll box, malleable.....	8

(23)



WITHOUT LETTERS
ZONDER LETTERS

ZONDER LETTERS

GEAR
VERSNELLING

IF A NATION VALUES ANYTHING MORE THAN FREEDOM,
IT WILL LOSE ITS FREEDOM, AND THE SURETY OF IT IS THAT
IF IT IS COMFORT OR WEALTH THAT IT VALUES MORE,
IT WILL LOSE THAT TOO.
WILLIAM SUMNERSET MAUGHAM

POWER TENDS TO CORRUPT
AND ABUSIVE POWER CORRUPTS ABUSIVELY.
LORD ACTON

GOING

WORK

RELATE

CONSUME



38 IN

WORK RELATE, PLAY POWER, CONSUME

Using these words as starting points for looking at culture, a collection of words and ideas emerge to shape the thoughts. This is a very brief and introductory look at a complex culture is then and what is shaping our future. It is a very subjective response to the words and ideas. "Going Home" is a work of art. "Going Home" is a work of art.

IT IS ALL RIGHT LETTING YOURSELF GO AS
LONG AS YOU CAN LET YOURSELF BACK
MICK JAGGER

THROW AN EXPEDIENTIAL MAP
IT HAS "YOU ARE HERE" WRITTEN ALL OVER IT
STEVEN WRIGHT



ADOLF BUTLER

SELAH E. ANTHONY

PLAY

POWER



WORK RELATE PLAY POWER CONSUME
Two following judges Berry Area CEO Potter

HOME

I THINK IT WOULD BE A GOOD IDEA.
MAHATMA CHANDI WHEN ASKED WHAT HE
THOUGHT OF WESTERN CIVILIZATION

AS I WOULD NOT BE A SLAVE,
SO I WOULD NOT BE A MASTER.
ABRAHAM LINCOLN

graphic design photographer

HARRY ARENS ROBERT SCHILDER

CONSUME

1 PLAY 2 WORK 3 POWER 4 CONSUME 5 RELATE

Play





Relate

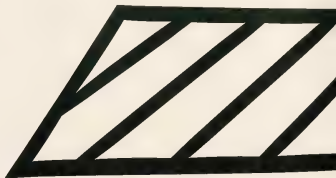
POWER



WORK



764

[illegible][illegible]

but prospecting can really bring down
the perspective of straight thinking

The strength of nature is a humbling thing for patriots. It ripples through the landscape, erasing the tallest, straightest tree lines and erases all borders.



Good morning may I take your order today? Coffee or sugar?

Just cream and sugar, please. Well that be all today? That should do it. Your total is two-thirty-seven drive ahead and

Your total is two-thirty-seven drive ahead and have a nice day

Good morning may I take your order today? Coffee or sugar? Just cream and three as it please

sugar? Just cream and three as it please. Well that be all today? That should do it. Your total is two-thirty-seven

EFFIE'S DINER





YOU CAN'T LIVE ON HOPE.

THE CONTACT OF NEGATIVE IMMIGRANTS¹ ENCOUNTERED ACTIVELY REDUCES THE SPREAD OF AIDS OVER TIME AND LOCATION. THE DISEASE ITSELF REPRESENTS A HIGHLY ATTRACTIVE SPECIES OF OVERCULTIVATION, SPREADING BY ECONOMIC, POLITICAL, OR GEOGRAPHICAL REASONS ACROSS THE REGION, PROVIDING NO RELIABLE FRAMEWORK TO MANAGE THE SOCIAL COMPLICATIONS PRODUCED BY THE PHYSICAL PRESENCE OF AIDS. COMPARISON OF AFRICAN AGROFORESTRY IN THE PRIMITIVE NUCLEUS IS ILLUSTRATIVE: SEXUAL FREQUENCY AND CONCURRENT SPREAD OF THE DISEASE, THE POWER OF TRANSMISSION PROVIDES AN INTUITIVE PROBABILISTIC ANALYSIS OF THE POSSIBILITIES OF EFFECTIVE COMMUNICATION TO REDUCE THE NEGATIVE NUCLEUS AS AIDS IS ATTRACTED AS NONDISCRIMINATELY AS THE SEASON OF GREAT DEMOGRAPHICS.

[illegible]

A national mobility based on common sense and common sense itself remains as mere individuals' reactions to the facts of AIDS. Focusing on criminality, education and awareness of the "disease," economic, individual, health, psychological and social consequences of AIDS "produces the kind of understanding capable of breaking through the moralizing and ritualized behavior in the general population."¹⁰

Early treatment of AIDS as the "gay plague" has led to a critically examining Renaissance blasphemy from a sense of false security by the larger population.¹¹ The "total" banishment of non-differently aware homosexuals, or even more extreme measures such as castration, autonomous brain computerization, etc.,¹² are part of the total AIDS discrimination efforts between the United States and Europe in their respective approach to AIDS educational programming, although the aggressive approach being active in Europe.

Governmental policy in the US has displayed an array of responses, often to the detriment of the individuals hardest hit by AIDS, an individualism and non-accepting society notwithstanding.

Human communication plays a significant role in the learning and teaching of cultural traditions and concepts. Rather than attempting two-dimensional communication arising from a linearly logical point-of-view, cultural reflection seeks broader indications of how the social model, climate, history and communication can be subject to accelerating, manifest problems of A/D as well as in both developing information and increasing the threshold of receptivity of stronger, stronger messages. All these messages are needed by a person who is required to be substantially influenced by the primary condition of A/D as well as in contemporary life, the accessibility of communication and the universal necessity for the structure of information. Cultural reflection is self-regulatory as the growth of the community, rather than a closed, reduction, system of concepts of the culture, is

[illegible]

A

WITH SAFE SEX

Б. П. ПОПОВ, И. В. КОЗЛОВ, А. С. КОСЫХ

ALLEN HOOT

Excerpted from *The Big Apple at 400*, reprinted with permission of Simon & Schuster and Screen | Society of Education in Four and Television. 2000 Chapman, London, UK.

'THE CENTRAL ISSUE THEN,
IS NOT TO DETERMINE
WHETHER ONE SAYS
YES OR NO TO SEX,
WHETHER ONE
FORMULATES PROHIBITIONS OR
P E R M I S S I O N S .
WHETHER ONE ASSERTS ITS IMPORTANCE
OR DENIES ITS EFFECTS, OR
WHETHER ONE REFINES WORDS ONE USES TO
TO DESIGNATE IT;
BUT TO ACCOUNT FOR THE FACT THAT IT
IS SPEAKEN ABOUT,
TO DISCOVER
WHO DOES THE SPEAKING, THE
P O S I T I O N S
AND VIEWPOINTS FROM WHICH THEY
S P E A K
THE INSTITUTIONS WHICH PROMPT
PEOPLE TO SPEAK ABOUT IT AND
WHICH STERN AND DISTINGUISH
THE THINGS
THAT ARE SAID
WHAT IS AT ISSUE, BRIEFLY,
IS THE OVERALL
' D I S C R I M I N A T I O N ' .
THE WAY IN WHICH ONE IS 'PUT INTO
D I S C O U R S E ' .

MICHEL FOUCAULT
*The History of Sexuality:
An Introduction*

VENTAGE BOOKS | 1980

From 'THE EROTIC OF AIDS
SINCE HISTORY | JAMES GALT

'THE SPEECH OF THE
PHOTIC ADULT
IS ALSO CHARACTERISED BY
N E G L E C T
BUT THAT VERTIGINOUS
SKILL IS AS IF
V O I D OF READING,
TRAVELLING AT TOP
SPEED OVER AN
UNTOUCHED AND
UNTOUCHABLE A B Y S S .
OF WHICH, ON OCCASION,
ONLY THE A P P E A R
SHOWS UP, GIVING NOT
A SIGN BUT A SIGNA.
IT HAPPENS BECAUSE
T H E N ' LANGUAGE
HAS BECOME A
COUNTER-OBSCURE OBJECT,
IT NO LONGER PLAYS THE
ROLE OF MISCARRIED
INTERJECTION, CAPABLY
IN THE CHILD'S



PHOBIA, OF REVEALING
THE ANGUISH
OF ORIGINAL V A N I T Y
IN ANALYZING THESE
S T R U C T U R E S
ONE IS LED TO THOUGHT
ONE'S WAY THROUGH THE
N E S S E S OF
THE NON-SPEECH
IN ORDER TO GET AT
THE MEANING OF SUCH
A STORMY BARRICADED
D I S C O U R S E ' .

JULIA BRISTEVA
POWER OF WOMAN
COLUMBIA UNIVERSITY
PRESS | 1982 | P.41
From 'THE HISTORY OF A I D S
SINCE HISTORY | JAMES GALT

D O N ' T H A V E T O W O R R Y A B O U T G E T T I N G L E I ' D

D

S

"SUDDENLY WOMEN AND

HOMOSEXUALS FIND THAT THEY
ARE BEING THREATENED
AS A COMMUNITY OF INTERESTS,
BY CERVICAL CANCER, HEPATITIS B AND
AIDS, AND RESOURCES ARE NOT BEING
MADE AVAILABLE TO THESE PROBLEMS
WITH SUFFICIENT SPEED

OR DISJUNCTION

THIS IS PARTLY BECAUSE

THESE DISEASES HAVE A HARMFUL
EFFECT ON THE ECONOMIC LIFE OF
NATIONS - WHETHER WOMEN NOR
HOMOSEXUALS ARE SEEN AS PRIMARY,
WEALTH-PRODUCING AGENTS AND
BECAUSE "THESE

GROUPS CAN BE SEEN AS

DISTURBING AGENTS

A CONSERVATIVE MP HAS
IDENTIFIED THE WOMEN WHO
ARE DEMANDING SPEAR TESTS
AS "BORE, RIDDLE CLASS SCRAMBLERS AND
BY IMPLICATION DELICATE,
POLITICALLY AWARE AND LITERATE."

HEALTH ISSUES ARE POLITICALLY
IMPORTANT IN THE SENSE THAT THEY
CONCERN THE RELATIVE QUALITY OF
FACILITIES SUCH AS CHILDREAN,
HOSPITALS - IN OTHER WORDS THEY ARE
TO DO

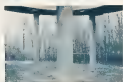
WITH RESOURCES AND ARE
ECONOMIC. THESE THREE DISEASES
ARE POLITICALLY IMPORTANT HOWEVER
BECAUSE THEY REPRESENT A DIRECT
CONFLICT OF INTEREST BETWEEN THE
GOVERNMENT AND
GROUPS THEY FIND THREATENING TO THE
MORAL ORTHODOXY OF THE FAMILY AND THE
"ATTACHED"

POLITICAL PHILOSOPHY INVESTED
THEREIN.

PATHOLOGICAL, LANGUAGE

SQUARE P22 48 10 1985

1985 THE NEW YORK TIMES



THE CONSERVATIVE FANTASY OF HOW PEOPLE

A QUART OF MILK.

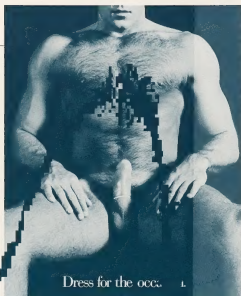
THE OTHER NIGHT CHARLIE BROUGHT HOME

PLAY SAFE

001-480410040000

NEW YORK TIMES 1985 10 10 1985





San Francisco AIDS Foundation
San Francisco | California

Dress for the occ.

UGHT TO BEHAVE IS NOT WORTH DYING FOR.

"REACTION ON KISS" | EDITORIAL | THE NATION | FEBRUARY 22, 1988 | P. 3

A LOAF OF BREAD AND A CASE OF AIDS.



"NEVERTHELESS, THERE REMAIN CONTROVERSIAL QUESTIONS . . . BEING A MUNICIPAL AGENCY,

THE NEW YORK CITY DEPARTMENT OF HEALTH MUST STRIVE TO COMMUNICATE TO THE PUBLIC ON MATTERS OF AIDS EDUCATION WITHOUT TAKING THE CHANCE OF OFFENDING ANY CULTURAL, RACIAL, RELIGIOUS OR SOCIOECONOMIC GROUP. WHILE THIS ENSURED THAT OUR MATERIALS WILL BE ACCEPTABLE TO THE LARGEST AUDIENCE POSSIBLE, IT ALSO PROHIBITS US FROM BEING SEXUALLY EXPLICIT,

FOR INSTANCE, IN THE WAY A NON-MUNICIPAL AGENCY MIGHT BE."

Peggy Clarke | ASSISTANT COMMISSIONER FOR AIDS PREVENTION
NEW YORK CITY DEPARTMENT OF HEALTH



TRAIN

culture

THE NETHERLANDS

several Dutch designers

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